Take The Challenge!
Your name and photo could be in the next issue of PBase Magazine.
See page 15 for details

PBASE MAGAZINE

July 2005

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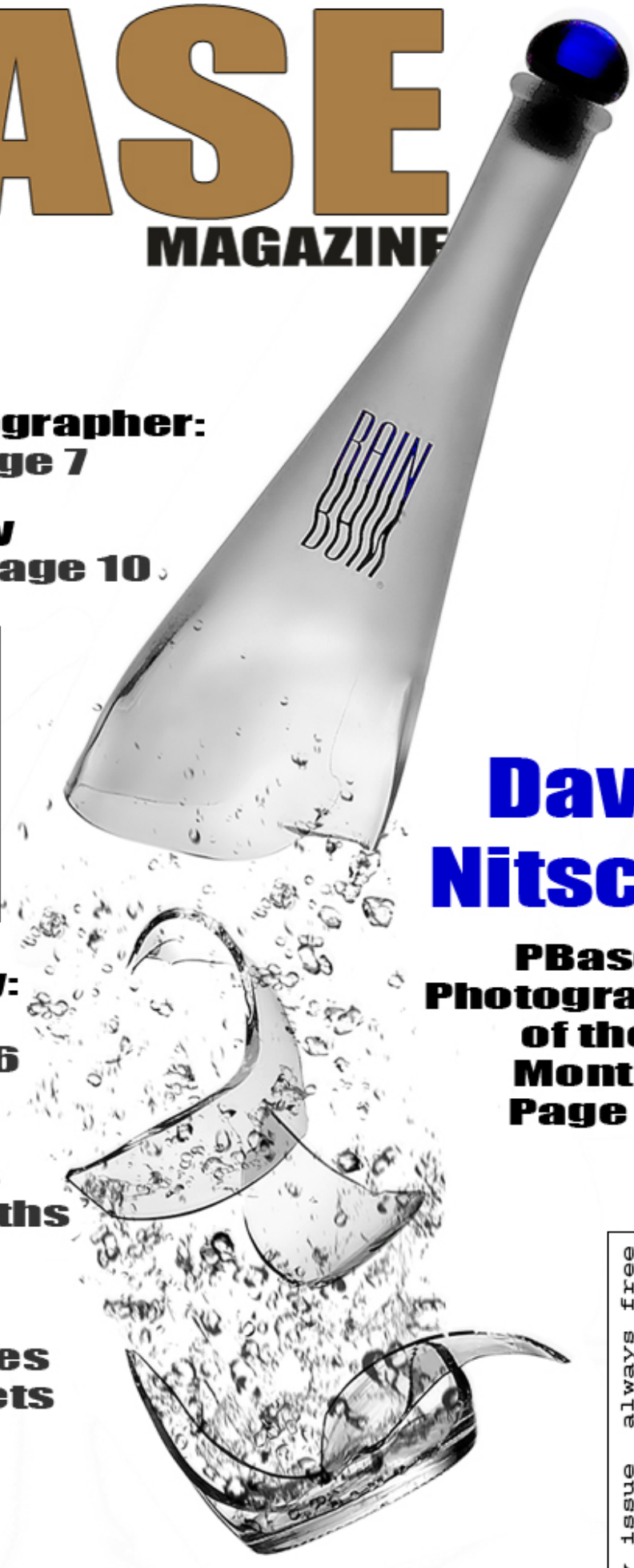

Dave Nitsche

PBase Photographer of the Month Page 3

July issue always free
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Some of the world's best photographers visit

www.pbase.com

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Editorial Notes

FOR THE PHOTOGRAPHER IN YOU

COVER PHOTO BY DAVE NITSCHE
DESIGN BY GARY PAAI

Editor's Desk

Please visit and comment in our new PBase Magazine blog at http://pbasemag.blogspot.com

We are Back ! It's really such a joy to be able to come out with issue 2 of this magazine. When we came out with the first release, a reader commented *"I really wish you can keep up the enthusiasm for the 2nd one..."* and we did ! Coming out with the first edition of anything is always full of excitement when you first get into it.

Towards the end, you really get an idea of the effort involved and several such efforts do not make it to #2 because it takes " too much time". From that perspective, #2 is a 'reality check' and I am glad that our passion kept us going.

A couple of things have changed since the first edition. First, Christina Craft joined the editorial team. She hails from Victoria BC and has a background in journalism. In short, she knows what she is doing, unlike me. Matias Asun and Alan Grant (from Chile and Ireland, respectively) have taken on the responsibility to keep the 'Style Guru' section bubbling with new ideas. Starting with this issue, we have changed our page layout style to the A4 size specifications – please ensure you print this magazine on A4 sized paper for the best results.

In addition, we now have an official Blog ! Please visit http://pbasemag.blogspot.com - we will be updating the site on a continuous basis and would appreciate your feedback.
We will also post recent news, release notifications and such in our blog – so please do remember to visit.
Our first issue has been a great success – we've had **over 40,000 downloads** and still going strong with comments coming in on a daily basis. We make it a point to respond to *every* comment we receive (unless you happen to claim you are a Dr. Abuzu who is sending us a mail in confidence, asking for a transfer of a million dollars only to gain more). If you have emailed and not received a response, please check your *spam* folder – our emails can originate from *magazine@pbase.com* or *pbasemag@gmail.com* . Please add both to your approved list of emails, if you have such a thing.

You will also notice that we have several new sections and a new competition section where we hope you will participate.

I would like to take this opportunity to thank all the PBase Magazine readers for the suggestions that we have received. This magazine effort is driven by the inputs we receive from you. So please do not stop writing in. As I said before, every mail is responded to and every comment is seriously considered !

~ Arjun Roychowdhury
www.pbase.com/arjunrc

Your Contributions Please !

If you think you can author an article related to photography (doesn't matter what exactly, we are extremely receptive to new ideas) please email us at *magazine@pbase.com*

Featured PBase Photographer: Dave Nitsche

"Every emotion I have is here". That's what it says on the front page of Dave's website. As you get to know his work that statement starts to make sense. He describes himself as an introverted extrovert. His inability to vocalize feelings and emotions has always been a frustrating aspect of his life, but his discovery of photography 3 years ago has finally given him a release. He will admit that his images are extremely extroverted, showing a part of himself that he rarely lets anyone see. His goal from the start was to try and get people to feel--- to put themselves in place of the subject or at the very least to relate to it. He struggles with this goal on every shot.

If there is one thing that can be said about his images it's that they're honest. They are every bit of what he is feeling or thinking at that moment. He shares them with us seeking no reward except the pleasure of knowing others might understand him a bit better."

PBase Magazine: Your work is very unique. Where do you get your ideas?

Most of my ideas come from words, hence the titles. I will see something on TV or in a book that conjures a feeling inside. I get ideas from almost anything. I really don't know how it works or where it comes from. Then I try to find a way to externalize it through a lens. Most of my images are based on my emotions. Some get it, some don't, but it's a great way for me to come to grips with some things. My little man series is a classic example of that. Some see the shots as funny but most are about some really tough issues in the lives of friends or myself. Very therapeutic for sure.

PBM: How did you get into photography?

Funny story: My wife and I were moving from Ohio to Illinois 3 years ago. I bought a camera to take some pictures of the new area we were going to so she could see it. That's how innocently it happened. I had actually toyed with it a bit in my early 20's but never really did anything but snapshots. I hadn't even touched a camera for 10+ years until I bought a Canon Pro90.

The growth in interest with photography just seemed to fester from the first day I shot. I have always been an 'artsy' kind of guy but, with no ability to really draw, I always looked for other outlets. Photography fits the bill well.

PBM: Describe how you approach your work, from concept to conclusion.

As mentioned above the idea comes from anywhere. Then next I try to find a way to show it. This usually entails a week to a few months of thinking about the subject. If I can't visualize an image in my mind it never gets shot. Somehow my mind ends up seeing the shot as it should be. Once I have a good enough picture of it in my mind I have to figure out how to do it. Whether that means a prop I have to locate or a technique I am not sure of, I have to take the time to get that all together. Again, if it's not the same thing

PROFILE

NAME: DAVE NITSCHE

WEBSITE: WWW.PBASE.COM/DAVENIT

FROM: EFFINGHAM, ILLINOIS, USA

PHOTOGRAPHY STYLE: CONCEPTUAL

EQUIPMENT: CANON 1D,CANON 1D MKII, HASSELBLAD H1D,PENTAX 645

LENSES:CANON: 17-35 2.8, 28-70 2.8, 70-200 4, 100 2.8, 300 4, 300 2.8, 400 2.8, 600 4 HASSELBLAD: 80 2.8, 120 4 MACRO PENTAX: 35, 45-85, 80-160, 300

DAVE SAYS:

"Every emotion I have is here"

"…the idea comes from anywhere. Then next I try to find a way to show it. This usually entails a week to a few months of thinking about the subject. If I can't visualize an image in my mind it never gets shot. Somehow my mind ends up seeing the shot as it should be."

that's in my mind it won't get shot. Once the stage is set, the imaging begins. I have spent days trying to get a shot. My shot "Broken" comes to mind. I knew what that image was going to look like before I ever touched the bottle or the camera. I didn't have an idea how to make that shot happen. I wanted it to look like a stop motion piece. That image took weeks to get and I had to employ the help of a couple neighbors and my wife. It is almost exactly how I pictured it.

I don't use studio lights. I use Photoshop very minimally: curves, levels, USM (unsharpen mask) and cleaning up a spot or two are generally all I do. I find it very challenging to get some of my images using very conventional techniques, but when it's done it feels great. I will admit that it is much harder doing it the way I do. People can knock out images a lot quicker than I probably can, but in the long run it doesn't matter. It's a minimal effort considering the life of a print and it is very much a part of me when it's done.

I print most of my images on an Epson 4000 or 2200. If I need to go larger than that I employ the services of a local enlargement house. I also have at my disposal an Epson DesignJet 5000 large format printer.

PBM: Where do you find such interesting material (like the mannequins and masks)?
Art supply stores, antique shops and pawn shops are all great places to find 'stuffs' to shoot. I am always on the lookout for new props. Sometimes an idea comes to mind and then I have to track down the pieces to shoot. I have drawers and boxes full of stuff I have never used... yet. I have to say that I don't look at going out "antiquing" quite the way I use to. Heck, when I go into any department store now I am always looking in the glassware section for stuff to shoot. I have also found great stuff in the toy isles. The key is to just keep looking and build up a prop collection

PBM: You have a lot of images involving moving liquid. Have you ever had any accidents with your equipment or staining your clothes?

Luckily I have never had any bad luck. I usually shoot those shots with a 100mm or 300mm lens so the camera is actually pretty far away. The tele lens also gives an interesting DOF feel to the images. They almost feel flat. Now carpeting (I shoot in a room in my house) is another story, stains everywhere. I shot two images having to do with drunk driving called "Limit" and "Dead". I made the biggest mess to date with those shots. Our carpet has some permanent green stains in it. My wife let's me know from time to time.

Many people have asked for pictures of my studio and I never produce them. It is just a room in my house and sometimes even the bathroom. It is embarrassing to even call it a studio. It is the messiest place you could imagine. Props everywhere, duct tape (my favorite thing in the world) is lying in all corners, mannequins strewn around. It's a real fun and comfortable place to be.

PBM: What is your favorite piece of equipment and why?

I would have to say two: My 100mm 2.8 macro and my ST-E2 IR Flash Trigger by Cannon. The 100mm 2.8 macro (in my opinion) is the greatest lens made. The optics are just so wonderful and the contrast is just amazing. Next comes my ST-E2 IR Flash Trigger. That opened up a world to me. I control as many as 6 flashes with that thing sometimes and it works flawlessly. Without it I couldn't get half the shots I do.

"I find it very challenging to get some of my images using very conventional techniques, but when it's done it feels great. I will admit that it is much harder doing it the way I do"

"Many people have asked for pictures of my studio and I never produce them. It is just a room in my house and sometimes even the bathroom. It is embarrassing to even call it a studio. It is the messiest place you could imagine. Props everywhere, duct tape (my favorite thing in the world) is lying in all corners, mannequins strewn around. It's a real fun and comfortable place to be"

PBM: How hard is it to try to make a living out of photography?

It's interesting. I never wanted to, and still don't. I don't have any interest in commercial work and the 'art photography' world is a tough nut to crack. I firmly believe that my "I don't want to sell, show or make it a business" attitude has generated more sales and interest than anything else I could have done. I am not sure why that is. I basically didn't sell anything for the first year and a half of my photographic tenure. People would ask and I would just say no. Well after a while people wouldn't take no as an answer and started offering me real amazing amounts of money for prints. I had to acquiesce.

I could stop my day job (VP of a graphic design company) and make art photography a living without any problem and actually could have about a year ago. The reason I don't is that I would hate photography to become a business. I have a bad history of taking hobbies into the business world and I end up hating them. I love photography. Next to my wife it is a true love in my life. I would hate to lose it. I am happy the way things are now to be honest with ya.

But from an "outsider looking in" perspective, it is a brutal field. To succeed you either have to give in and shoot what everyone else wants you to or you have to be lucky and blessed enough to connect with people. I am asked all the time how I come up with the ideas and how do I get them to connect with people. I have no clue. I just shoot what I like and that's about it. Connecting with people is just an amazingly special addition to the process. Again I am truly blessed.

PBM: Do you ever exhibit your work? Tell us about any exhibits you are producing.

Yes, I have had some local, some big city and a couple international now. I will be working on a new series for a gallery in Chicago, Illinois, USA. The show should be January or March of next year. Last month I had one image (Torn Apart) on a cover of a magazine in Australia. A curator for a gallery in Sydney saw it and got in touch with me. He has expressed some interest for something next year. I just got back from a private

showing in Asia a few weeks ago. That was fun. An invite only show that was sponsored by a business man who collects some of my pieces. I have never been through that before. Very intimate and the people really knew art well. Some liked my images, some didn't, but it was a great time and I sold a lot of prints. I was supposed to have a museum show later this year but it doesn't look like that will happen. I was very disappointed. One of my goals has always been to have something hang in a museum. Hopefully one day.

PBM: You also do a lot of nature work. How do you approach shooting nature and what inspires you?

Water inspires me. The sound of it. I love shooting waterfalls. I just love shooting outdoors. It's so much fun. I think the experience is more fun than the actual photography. My inspirations come from guys like Lepp, Brandenburg, Fitzharris, Wolfe, Shaw and especially Clyde Butcher. The guy is a genius with an 8x10. Just looking at their work makes me want to go shoot outside. Nature rocks.

"I firmly believe that my 'I don't want to sell, show or make it a business' attitude has generated more sales and interest than anything else I could have done"

"From an 'outsider looking in' perspective, it [commercial photography] is a brutal field. To succeed you either have to give in and shoot what everyone else wants you to or you have to be lucky and blessed enough to connect with people"

PBM: What are your other passions in life? Do any of these passions play out in your photography?

Music has always been my main love. I have played guitar since I was 12 and am in a couple of bands these days. Motocross has always been a part of my life as well. Nothing beats nailing a double and getting some real *hang time*. Actually, I think they greatly help the artistic process. Anything that allows you to open up and 'get out' of yourself a bit can do nothing but allow you to get in touch with how you feel about things. If you don't have outlets everything can get stale. Having some way to express yourself outside of photography (or whatever genre of art you are in) allows you to see things on a more even plane.

PBM: Tell us a bit about yourself.

Well, I was born in New Jersey, USA. From there I lived in Manhattan, Maryland, Ohio, and for the last few years Southern Illinois. I stay with Carol, my wife of 16 years (the absolute joy of my life), our two dogs Coy and Dingo and one cat, Ange (the Jersey pronunciation of the word Orange !) *[ed:Dave bursts out in laughter at this nugget]*

PBM: Tell us about your favorite photographer(s).

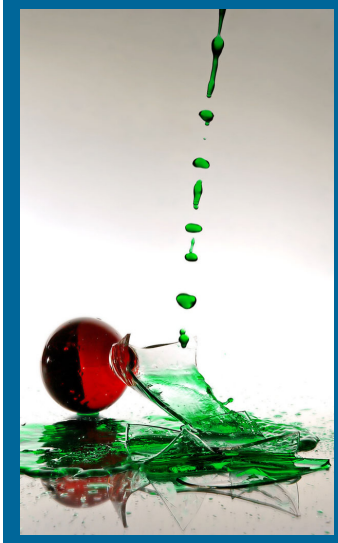
I mentioned a few above. You can add Misha Gordin, Dominic Rouse, Steve Strawn (one of my favorite amateur photographers) and Mike Malloy (ViperMike) just to name a few. I really appreciate so many photographers it's hard to list them all.

I have to add a few things about some of these people. Steve Strawn was shooting glass long before me and long before the current craze of glass shooting sprung up. Steve's image "Primary Colors" is one of my all time favorite images. The color, composition, timing and sheer emotion you get from that shot is unbelievable. He is an artist in the truest sense of the word.

Mike Malloy (known as ViperMike in the internet circles) is quite possibly one of the most talented artists I know and is the single greatest influence in my images. He helped me learn, told me when my images were horrible and helped me make them better. Mike isn't shooting much these days and I miss him terribly but when I look at any of my images I think of him. Anyone who wants to get emotion into a still image only needs to talk to Mike for a little while to get some insight. The guy just has it nailed.

PBM: Dave, thank you for participating in this edition of the PBase Magazine. We are sure our readers will thoroughly enjoy your unique perspective on photography.

Thanks for the opportunity to do this. It was a lot of fun!



"Anything that allows you to open up and 'get out' of yourself a bit can do nothing but allow you to get in touch with how you feel about things. If you don't have outlets everything can get stale. Having some way to express yourself outside of photography (or whatever genre of art you are in) allows you to see things on a more even plane."

Please email your comments and suggestions to magazine@pbase.com

Pro-Corner: Bryan Peterson

For more than 25 years Bryan F. Peterson has been one of the most prolific assignment and stock photographer shooters in the commercial photography field. His more than three hundred photography assignments have taken him around the world, shooting for a diverse clientele, including advertising campaigns for American Express in Germany and Mexico, advertising campaigns for Kodak in North America and campaigns for UPS around the world. In addition he has shot numerous corporate brochures and annual reports for clients such as Microsoft, Nintendo, United Airlines, BP Oil and Citibank. He is also the best selling author of two popular 'how to' photography books, "Understanding Exposure" and "Learning to See Creatively". His work has also been featured eight times in the Communication Arts Photography Annual.

PBase Magazine: How has the world of commercial photography changed in recent years?

The work being assigned has the added expectation of a photographers ability to do some PhotoShop work if called upon; masking, layering, etc and most of all is that clients, (about 80%) are insisting on digital.

PBM: How has the Internet changed the world of commercial photography?

It's easier to get your portfolio in front of clients and easier to share the progress or problems from a shoot via sending jpegs. However unless one makes the effort to go out and meet potential clients face to face, you will never be able to truly succeed.

Rare is the individual who marries another "sight unseen". The same is true in the photography business. Face to face meetings are your golden opportunity to "sell yourself". That includes my number one belief; you should take a sincere interest in the client and their related needs. Make it emphatically clear that you not only understand their visual needs but that you also are able to satisfy those needs.

PBM: What areas of the market should someone who wants to begin a career in commercial photography focus on?

There is stock photography, wedding photography, commercial shooting – the areas are wide and confusing. I have a saying and it goes like this, "Do what you do and do it well and your circle of competition will be large. Do what you do and do it better than most and your circle of competition will get smaller. Do what you do and do it in a 'never seen before' way and you *are* the circle." Having said that, it is vital that one's portfolio "match up" with the needs of a client. If your portfolio is all about travel, why would you call upon a client whose needs are corporate/industry?

PBM: You maintain an active teaching career despite your busy schedule. Is this your way of furthering the interest in the art of photography?

PROFILE

NAME: BRYAN PETERSON

WEBSITE: WWW.BRYANFPETERSON.COM

FROM: SEATTLE, WASHINGTON

YEARS AS PHOTOGRAPHER: 34

PHOTOGRAPHY STYLE: LOCATION/CORPORATE/ADVERTISING

EQUIPMENT: NIKON D2X, 12-24MM,17-55MM,70-200MM,200-400MM

TAKEAWAYS

"Unless one makes the effort to go out and meet potential clients face to face, you will never be able to truly succeed"

"Do what you do and do it well and your circle of competition will be large. Do what you do and do it better than most and your circle of competition will get smaller. Do what you do and do it in a 'never seen before' way and you ARE the circle"

"Historically and even today, it is other people who make a photographer great"

I have enjoyed teaching since day one, (1975 to be exact) and truth be told, it is the many students who I have had the pleasure of meeting along the way who have made me, in many respects the photographer that I am today. By that, I mean the constant challenge of illustrating a particular problem, (exposure, composition, lens choice etc.) in a way that makes it clear and concise on how to avoid those problems in the future.
The use of 'pairs' in my workshops/lectures and on-line courses at www.betterphoto.com, that show the before and after, has been a mainstay of my teaching style since day one and my "how-to" writing style is often filled with analogies that most readers can relate to. I have never been able to speak 'technically' so it only stands to reason that my interpretation of anything technical is presented by me in a rather elementary and often times humorous way.

PBM: Describe 'a day in the field' when you go on a photo shoot.

My most recent assignment was for UPS which took me to Venice and Prague from May 1st through the 10th. May 1st I awoke one hour before sunrise and met with my assistant in the lobby. We than headed out into the streets of Venice to scout for morning light. Two hours later we returned to the hotel where we met the client for breakfast. We then downloaded the more then 100 JPEG Fine images to the computer and together with the client reviewed the images from that morning and over the course of the next hour determined which locations would be used for the actual shoot, (UPS driver in uniform making deliveries) based on the best light and location. We scouted again that afternoon and had one more meeting that same evening and the following day we shot the UPS driver both on 'land' and in the UPS delivery 'Gondola' making his 'deliveries' in those locations we deemed ideal, based on light and time of day. Following that first day of actual shooting, the RAW files were burned to a DVD, (two copies) and while another folder remained on the desktop until we returned to the office, (May 8th) where these files were then converted to TIFF's and web ready JPEG's and these also were than burned to DVD's and a complete set of contact sheets was included with the sets.

PBM: Your portfolio includes a wide variety of locations, subjects, and techniques. Is there any particular one that is your personal favorite?

Palouse

I do have my favorites, and they are as varied as the weather on a spring day in Holland: "Intersection", "Bondi Beach", "The Fly", "Sophie and Violin", "Palouse", "Cow" and "Invisible Man" to name just a few.

PBM: What makes a great photographer and what are the things that keep a good photographer from being great?

Historically, and even today, it is other people who make a photographer great. By that, I mean if the 'right' people and enough of the 'right' people say someone is great than they are great. Does everyone agree with these 'right' people? Of course not, but more often than not it is done by consensus, (just like a presidential election) and if the majority have spoken about a photographer being great than it becomes 'fact'. And not surprising it is this same

Invisible Man

"Rare is the great photographer who can survive with an over-inflated sense of self"

Cow

"It is in the process of trying to emulate the work of others where new discoveries are often made; science has of course made great strides in emulating past experiments with some minor tweaking here and there so why not apply this idea to photography?"

'formula' that keeps a photographer from being great. If the 'right' people don't see his/her work how will he/she ever be called great!? So the bottom line is again (beyond doing great work) the willingness and desire to get your 'great work' out there in front of the right people and, of course, having lady luck accompany into some of these meetings along the way. And as a footnote, I have seen a lot of great photographic work, but upon meeting the photographer who was responsible for the great work I was immediately turned off. Rare is the great photographer who can survive with an over-

Bondi Beach

inflated sense of self.

PBM: You are the author of some very successful books. Do you have plans to publish another book?

Yes, in fact three new books will be coming out in the next 18 months. The most recent title, **"Understanding Digital"** will be out in the fall of 2005 and the other two titles, (both of which I would rather not divulge) will be out in late summer of 2006 and early winter of 2006.

Intersection

PBM: pbase.com has an active group of amateur photographers improving their skills. What advice would you give them to take their art to the next level?

I often recommend that my students should try and 'copy' the work of those photographers whose style they are drawn towards. It is in the process of trying to emulate the work of others where new discoveries are often made; science has of course made great strides in emulating past experiments with some minor tweaking here and there so why not apply this idea to photography? In addition, I suggest 'themes' to my students, which if nothing else, gives them a reason to go out and 'see' what they can find.

Sophie and Violin

Flippers and ball

"It is vital that one's portfolio "match up" with the needs of a client. If your portfolio is all about travel, why would you call upon a client whose needs are corporate /industry?"

The Fly

Please email your comments and suggestions to magazine@pbase.com

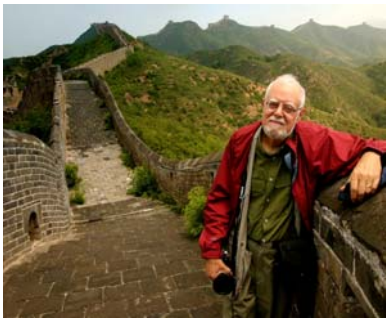


Photo by: Scott Redfield

Expressive Imagery: Phil Douglis' Cyberbook

Phil Douglis directs the Douglis Visual Workshops. For the last 34 years, he has presented over eleven hundred photographic training programs to more than 10,000 communicators. He has written two books and hundreds of columns on organizational photojournalism for the publications of the International Association of Business Communicators. Before starting his workshops in 1971, Phil directed communications for The Franklin Mint, and managed employee communications for Smith, Kline and French Laboratories. He was among the first to be accredited by the International Association of Business Communicators, and was named an IABC Fellow in 1981. He is a 1956 journalism graduate of the University of Michigan. In 2003, Douglis began offering interactive on-line training to amateur photographers through his "Cyberbook in Expressive Travel Photography" at http://www.pbase.com/pnd1

PBase Magazine: Tell us a little bit about Phil Douglis the person.

I've spent the first 35 years of my life learning how to be a good story-teller. I studied journalism in college, and began my career as an editor, writer and photographer for corporate publications. The next 35 years of my life have been spent as a teacher of visual expression to corporate communicators. Two years ago, I began to also teach visual expression to amateur photographers, through my cyberbook on PBase. I try to bring great passion and enthusiasm to my teaching, as well as to my travel photography. I find it very rewarding to help others express themselves visually. I find that my students have taught me as much as I have taught them. The coming of the Internet and digital imaging has been liberating. There is so much out there to learn, and at 70 I am reinventing my mind, my eye and myself. I have three grown children, and live in Phoenix with Liz, my patient wife of 45 years.

PBM: Your PBase Cyberbook has been a long time inspiration for many readers. What started this effort?

How did it get started? I wanted to expand my teaching worldwide, not as a business, but as a service to photographers. Photography has been very good to me over the last 35 years, and I want to be able to give something back. PBase was the perfect vehicle for me, because it is not only a place to display images, but also an ideal way to discuss and teach with them. I did not see any other site on PBase devoted to interactive teaching. It was a need waiting to be filled, and I've tried my best to fill it. I have a 35 year background in teaching photographic expression, along with an extensive, constantly expanding collection of travel images that I use as teaching examples and PBase offers the worldwide audience of amateur photographers I want so much to help.

PBM: I noticed that you also conduct a visual workshop. How is it different from the cyberbook you host at PBase ?

Although I am now semi-retired from the workshop circuit, I still conduct a small group workshop twice a year for professional communicators in Sedona, Arizona. I also now work with amateurs "one-on-one" in digital tutorials here in Phoenix. In both cases, I can talk face to face with my students, as well as work with them in hands-on project work, helping them to understand visual expression through intensively personal interaction. I cover the same principles I present in my cyberbook, but the group dynamics of a workshop always adds a dimension of learning that on-line teaching can't possibly match.

Photo by: Greg Martin

PROFILE

NAME: PHIL DOUGLIS

WEBSITE: HTTP://WWW.PBASE.COM/PND1

FROM: PHOENIX, ARIZONA, USA

PHOTOGRAPHY STYLE: EXPRESSIVE

EQUIPMENT: CANON G6, PANASONIC FZ 20, CANON S400

YEARS AS PHOTOGRAPHER: 55

PHIL'S TAKES:

" The human imagination is boundless. Why try to limit imagination by imposing a 'right or wrong' way to interpret a picture?"

"When I am creating an image, I look for elements that represent larger meanings – essentially a search for symbols. I do whatever I can to abstract my image, leaving room for the viewer's own imagination to work."

If you have comments or suggestions, we would love to hear them ! Please email us at magazine@pbase.com

PBM: How would you define yourself? A Teacher, a Photographer, a Traveler or a combination of all of the above?

I am all of the above. I travel internationally for about eight to ten weeks a year, and that is when I make most of my images. I am teaching workshops two to three weeks a year. I try to take at least one workshop as a student each year to gain new insights. For the balance of the year, I am on PBase every day, helping photographers learn about visual expression as best I can. My teaching comes first. My photography, travels, and continuing education all support that teaching.

PBM: You describe your photographs as those dealing with 'expressive imagery'. Interpretation is probably the hardest part to try and 'normalize' across any audience. Do you find yourself often defending your interpretations to viewers who may not interpret the same way as you do? How do you handle such situations?

I see no need to ever defend my own interpretation of any image. I don't believe in "normalizing" interpretation either. I urge my students to interpret images in any way they wish. The human imagination is boundless. Why try to limit imagination by imposing a "right or wrong" way to interpret a picture? When I make a picture, I know what I am trying to express. If someone else has a different interpretation, I consider that a gift, not a challenge. I see expressive photography as a deep, broad, and flexible art, not one bound up in rules, conventions, or normalized seeing and thinking.

PBM: Could you describe how you create your images? What do you look for?

When I am creating an image, I look for elements that represent larger meanings – essentially a search for symbols. I do whatever I can to abstract my image, leaving room for the viewer's own imagination to work. I try to find or create incongruous juxtapositions and

convey basic human values so that my image can trigger the mind, imagination and emotions of my viewers. The final meaning of my images rests with my viewers, not with me. Because so much can be expressed through the relationship of light and shadow, I also look for meaning that may be symbolically expressed by light itself. I sometimes look for the symbolic meaning of the light first, and take whatever subject matter it might reveal or conceal as the basis of my idea. Since the ultimate purpose of my imaging is teaching, I am always looking for ways to demonstrate the principles of visual expression to others.

PBM: What do you plan to achieve with the PBase Cyberbook? What would be the 'fruit' of all your efforts?

My PBase Cyberbook in expressive travel photography is only about two years old. PBase is growing by leaps and bounds, and as PBase itself grows, so does the number of visitors to my cyberbook. Every month, I meet new people from all over the world as they come through my galleries and leave their questions and ideas under my images. I am teaching them, and they are teaching me, and I take what I learn from them, and add it to my teaching. Since I began teaching on PBase two years ago, I have become a much more effective teacher. I learn something every day, and self-improvement is a very "fruitful" byproduct of my efforts. It is also quite "fruitful" to watch my students grow in front of my eyes. To help people simply realize the difference between photography as description, and photography as expression, makes me feel very satisfied. To be able to help someone who is making pictures basically for the eye gradually make images for the mind is enormously fulfilling. Because it is impossible for me to separate the photographer from the person, it is important that I gradually build enough trust to consider my on-line students as friends as well. My cyberbook has broadened not only my teaching, but also my life, and it will continue to do so. Its ultimate purpose is education, but its byproduct is a worldwide network of friends who have become in so many ways, a part of my daily life.

" To help people simply realize the difference between photography as description, and photography as expression, makes me feel very satisfied"

" My cyberbook has broadened not only my teaching, but also my life, and it will continue to do so. Its ultimate purpose is education, but its byproduct is a worldwide network of friends who have become in so many ways, a part of my daily life"

Expressive Imagery: Travel Incongruities

Note to Readers: *In this section we feature a unique gallery from Phil's PBase Cyberbook titled 'Travel Incongruities'. As Phil explains in his gallery, "In my travel photojournalism, I look for subjects rich in incongruity -- elements that seem to be at odds with their context. Sometimes I can also create incongruities of my own making. To me, incongruities often intensify meaning, creating contrasts or juxtapositions that can stimulate the emotions as well as the intellect"*
You will not regret visiting his ideas presented at http://www.pbase.com/pnd1/travel_incongruities and read through the enriching dialogue that follows each image. In this section, we will simply present some select images and his interpretation of the incongruities in each. However, due to space limitations, we cannot present the reader dialogue that follows each image in his gallery which we believe is a must-read. The dialogue and other galleries could be found at http://www.pbase.com/pnd1

Making Contact, Weekend Market, Bangkok, Thailand, 2005 ▲

I found these wooden figures in a crowded antique shop window. From a distance, they were lost in a mass of assorted antiques. Yet the closer I came to them with my camera, the more incongruous their relationship became. I don't know if the shop's owner intended to present this intimate a sculptural relationship or not, but I was able to create my own incongruous juxtaposition by isolating and then linking them both within my frame. The unclothed younger figure at right, which probably represents a baby, seems to be emerging from an ornately carved golden door, and through hand gestures, seems to be trying to make contact with the clothed and somewhat disinterested adult figure at left. I don't know if the figures were created at different times by different artists, or if they were made as a set, but I found the manner of display suggesting a generational communication problem. There are several incongruities here – a juxtaposition of contrasting attitudes, ages, orientation, and level of clothing. I tried to make a picture that would ask as many questions of the viewer as the baby figure probably wants to ask the adult figure.

(The answers to those questions depend largely upon the context we bring to it. Are these figures religious in nature? It would be incongruous in itself to find Christian biblical figures in a Thai antique shop.)

Smoke, Bagan, Myanamar, 2005 ▼

This woman puffs on a massive cigar wrapped in a banana leaf. When she saw me aiming my camera her way, she made sure to wreathe her face in a fragrant coil of smoke. This is a good example of layered incongruity. The longer we look into this image, the more incongruities we see. The base incongruity, of course is age. Smokers are not supposed to live as long as non-smokers, yet here is a person robustly smoking at a very advanced age. Then comes a layer of scale incongruity. People normally smoke smaller things than this massive hand-rolled cigar. And finally, there is the incongruity presented by the layer of smoke that coils around her nose and cheek. It hangs and droops around her face in the same pattern that her turban droops around her head. I used strong sidelight here to stress one side of her face and cigar. The rest of her, including the hand that holds the cigar, is in shadow. I allow the background to go entirely black, removing all distractions.

*What is **expressive** imagery? It is photography that interprets, rather than describes, what we see to others*

Incongruity: *elements that seem to be at odds with their context*

*"I believe that **human values** hold the key to expressive photography. They stand at the base of a triangle of principles upon which I build my images. Abstraction runs up one side of this triangle, incongruity the other, and human values supports both of them. Without this triangle, expression does not occur, and without human values, the triangle does not stand, because the abstraction and incongruity will have no anchor."*

Herbal Market, Xian, China, 2004 ▲

Our visit to Xian took us to a herbal market featuring remedies that have kept Chinese healthy for centuries. This salesman, however, places a nap high on his own health agenda. I thought the juxtaposition of all those healthy herbs with the dozing man was incongruous, and moved my camera's wide-angle lens in on top of both to make this shot

Full Bus, en route to Pakse, Laos, 2005 ▼

A typical Lao bus, brimming with passengers and their baggage, hurtles down the road just in front of us. I shot this picture through the front window of our own small bus. Many of these passengers are visiting backpackers en route to Pakse, the largest town in Southern Laos. There is a double incongruity here – the bus seems to be dangerously overloaded, with little thought given to the passengers safety. Such a small vehicle, loaded with so many passengers, baskets and baggage, presents a scale incongruity. Yet the people on it seem to be quite comfortable with their precarious situation. For some it is probably a great adventure. There is always incongruity in a situation that appears dangerous or difficult, yet is somehow being enjoyed at the same time.

Afghan Dinner, San Diego, California, 2004

◀ On my travels, I always carry a pocket camera with me, even when going to dinner at a restaurant. I want to be ready to explore any picture opportunity that might come my way. While visiting San Diego, I ate at an Afghan restaurant that featured a decorative wall hanging based on Steve McCurry's haunting portrait of an Afghan girl. I noticed an elegant table setting just below it, and two silhouetted diners in the background enjoying a delicious Afghan meal. From the vantage point of my table, the piercing eyes of the Afghan girl seem to be looking into our souls – eyes that have known only poverty and suffering, now staring incongruously at us in a place of plenty. Using Canon S-400 "digital elph" pocket camera, I was able to unobtrusively make this shot without flash at 1/80th of a second at ISO 200. By placing a universal symbol of need within a scene of abundance, I create an incongruity that asks questions and demands answers from the viewer.

More incongruity: What do *you* see ?

"Mao and Stuff"
Beijing, China

"Flowery Crown"
Guernsey, UK

"Shoe Store Window"
Lima, Peru

"On the Pan American Highway" Trujillo, Peru

Looking for answers, Pakse, Laos, 2005 ▲

A study in contrast, this photograph compares the conscious process of thought to the unconscious. Two monks, side by side on the altar of a Buddhist temple, show different ways to find answers to their questions. One dreams, the other wonders. It is an incongruous juxtaposition of attitudes, and an incongruous place to sleep. At least that's how it seems from my Western point of view. I am sure Laotian monks think otherwise.

Morning exercise, Beijing, China, 2004 ▲

When I saw these four men exercising alongside a canal in a Beijing park, I immediately noticed the incongruous juxtaposition of the perfectly executed landscaping and the imperfectly executed exercise. The essence of the humor comes through a comparison of forms – the triangular flowerbeds are perfect in every respect, but the arm positions of the exercisers are out of synch and thus imperfect. Of course the men have no idea their futility is being incongruously compared to the perfection of their surroundings, and therein lies the humor of this image

Commuters, Nanjing Road, Shanghai, China, 2004 ▼

I couldn't help but notice the difference between the energy levels of the model featured in the iced tea advertisement on the side of this Shanghai bus, and those of the commuters seated just above it. The incongruous juxtaposition of the worlds of advertising and commuting gave me a story-telling image.

Gotcha! Bratislava, Slovakian Republic, 2003 ▼

This clever street sculpture lampoons tourists who bear cameras in downtown Bratislava. I used a wide-angle lens, moved behind the statue, and waited for an unsuspecting couple to walk past it. The result is an incongruous image of art imitating life.

3 Levels of Travel Photography:

- Most travel photographers start out by making pictures of things to simply describe what they see. I call this the *literal travel snapshot.*
- Some, however, will eventually move on to a second phase – making aesthetically pleasing pictures that enhance what they saw. I call this the "artistic" snapshot - essentially the same as a lovely picture post card or a calendar illustration.
- I demonstrate what goes into a third phase – interpreting the things you see on your travels to express meaning to others. I call these pictures "expressive" images.

"Snow morning on Canyon Road"
Santa Fe, New Mexico

"Big smile in the Prater"
Vienna, Austria

"Dog Bed"
Bering Island, Russia

Please email your comments and suggestions to magazine@pbase.com

Competition:Take the Challenge !

Welcome to the first PBase Magazine Challenge. We intend to make this a permanent feature of this constantly evolving magazine. Too many of us get inspired by good techniques or thoughts but never really spend time to get our hands "down and dirty" in trying to realize the ideas that inspire us so.

The idea of this challenge is to help you do just that. Starting this issue, each edition will present a new idea or way of thinking, which we hope you find stimulating. For this issue, that section was *"Expressive Photography"* by Phil Douglis.

This Challenge has been based on the ideas espoused in the Expressive Photography section and now we will ask you to capture what you think is your best 'Expressive Photograph' and send it to us. As a reminder, Phil's cyberbook can be found at www.pbase.com/pnd1 .

Here is what Phil Douglis had to say when we asked him to create a challenge for our readers:

THE CHALLENGE (#1) THEME:

"I would like to challenge Artists everywhere to create an image that will integrate the principles of abstraction, incongruity and human values, as defined by the examples in the first three chapters of my cyberbook. I would hope that the image would express an idea in a fresh and powerful manner, and trigger the imaginations and emotions of all who will look at it.

In short, I am challenging artists to make an image that would virtually define photographic expression as I teach it in my cyberbook."

THE RULES:

Who can participate?

- *Anybody* with a camera can participate. You do NOT have to be a PBase Member!

What do you need to provide as a submission?

- Up to a maximum of 3 photographs per person, that captures the theme of this challenge (images must be at least 800x600 in dimension).
- VERY IMPORTANT: The photographer should also provide commentary on the nature of incongruity and human values as they perceive it and the message expressed by the image as they interpret it

Who judges these images?

- Phil Douglis would be the judge evaluating the best submissions. Needless to say, his word is final.

THE PRIZE:

The first 3 winning entries will be presented in our next PBase Magazine (Vol. 3) along with a picture of the photographer and a link to his/her website.

CONTEST DATES:

The Contest starts on July 11, 2005 and concludes on September 11, 2005. All submissions must be made in digital format and emailed to magazine@pbase.com. If you have questions, please feel free to contact Phil Douglis at pnd1@cox.net

Winning photographs will be featured in the next edition!

Questions? Contact us at magazine@pbase.com

*Photoshop*ography: Retouching for a natural look

Vikki Hansen is a former studio retoucher, now semi-retired, and freelancing. A native New Yorker, Vikki has been manipulating images for over a decade. She is regular contributor in forums such as retouchpro and dpreview's retouching forum with skills ranging from makeovers, image colorizing, restoration and much more. Please feel free to visit her projects at http://www.pbase.com/vhansen

There are many ways to retouch an image, and numerous tutorials available to show you how. This article will show you an easy technique to try, for natural and realistic results.

Image courtesy: Joe Lacy

Before After

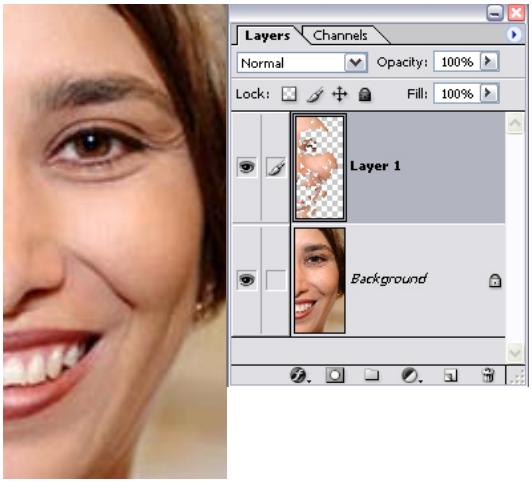
Anyone who has tried their hand at retouching, may have found, keeping it "real" is not as easy as it looks. The truth is, it really isn't that difficult or tedious, if you utilize some key techniques, and follow the belief that "less is more".

The first thing to do, is analyze the image. What stands out, or is detracting from an otherwise fine image? Which areas could be improved if makeup were applied and lighting were better? What could you improve on, without altering her features? What I see is, uneven skin tone, tiny blemishes on the skin, dark shadows and flecks of light around the eye. There is also a bit of shine on the forehead and cheek, and slightly discolored teeth (we'll talk about the chipped tooth later). These areas could all be retouched without changing the subject's appearance. This is where we'll start.

One key to achieving a good retouch, is to approach each fault individually. The technique shown here, will show you how to gain control over filters and effects that could otherwise result in a heavy handed, and unnatural look.

1) Eliminate the blemishes

- Add a transparent layer (Menu: Layer/New/Color = None).
- Select the healing brush or clone tool and set brush options to "use all layers". One, by one, remove the blemishes and strong highlight areas. Don't attempt to "smooth" the skin at this point, simply remove individual blemishes.



2) Correct color blotches/uneven skin tone

In this case, the area near the corner of her mouth and smile line, appear slightly off color.

- Add another transparent layer and set the layer blend mode to "Color"
- Select the eyedropper tool and click once on the image in an area that is near the unevenly toned area, to pick up a more appropriate color .
- Working on the topmost transparent layer, paint over discolored areas. I suggest setting the brush opacity to 25% -50%, however, the opacity of your brush will

VIKKI'S TIPS:

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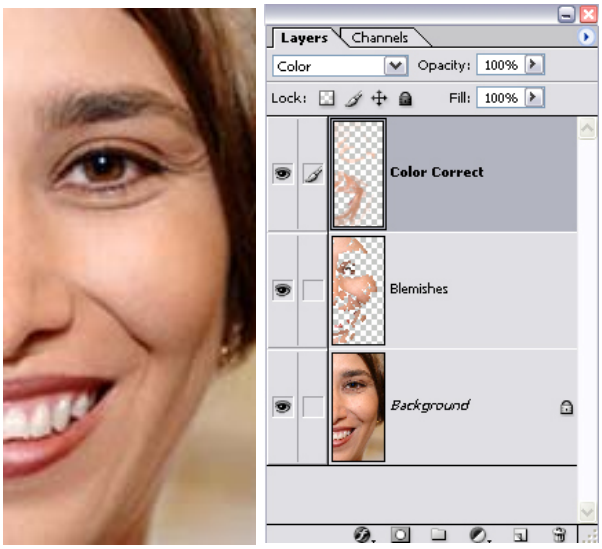
"The first thing to do, is analyze the image. What stands out, or is detracting from an otherwise fine image?"

depend on the amount of color needed.

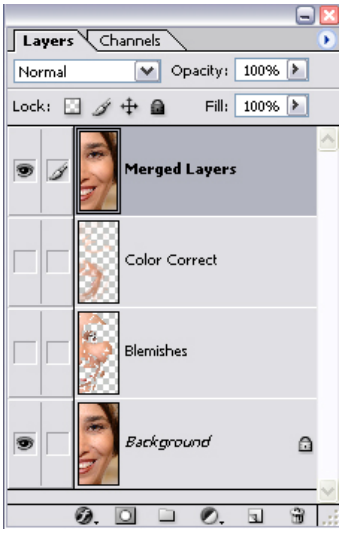
- You may continue to correct other small areas of discoloration, but be careful not to over do it, as one overall color will look unnatural.



3) Merge Visible Layers

Now that you've removed blemishes and corrected colors, you can merge these two layers into one composite layer.

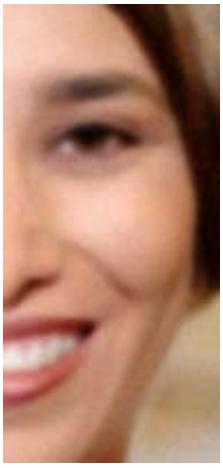
- Create a third transparent layer.
- Hold down the "Alt" key while selecting from the main menu, Layer/Merge Visible.
- Now turn off the visibility for the blemish and color correction layers, by clicking on the "eye" next on the specific layer.



4) Smoothing and Blending

This step will create a hidden layer of smooth skin you can use to smooth, soften, and blend harsh lines. WARNING: The following effect is extreme, and you may wonder why I'm asking you to ruin the image you just retouched. How could this possibly improve your image? Stick with me though, and you'll see how useful this step can be.

- Duplicate the topmost layer (the "merged" layer).
- Apply the Dust and Scratches filter, (menu: Filter/Noise/Dust & Scratches) with the following settings: Radius: 6, and Threshold: 6.
- Apply Gaussian Blur, (menu: Filter/Gaussian Blur), setting Radius to about 3.5.
- Next, apply the Texture filter (menu: Filter/Texture/Grain) with the following settings: Intensity: 10, Contrast: 0, Grain Type: Enlarged.



This looks bad. Notice, though, the smooth, soft, and textured skin. The point of making this layer will become evident in the next few steps.

- We're going to add a layer mask, by holding down the "Alt" key, and select from the main menu, Layer/Add Layer Mask/Hide All. Now, you should no longer be able to see the effects, and the image should look as it did before you applied the filters.

- Select a soft edged brush, set the opacity to about 65%, and select white paint as the paint color. The diameter of the brush will vary, depending on the size of the area you will be retouching.

- Click once on the layer mask, as you will be painting on the mask. Painting directly on the layer mask will reveal the "smooth" skin created by the filters.

- As you start to paint on the mask, you will notice wherever you paint, the "smooth" effect will show through, and cover that area.

- At this point, you want to smooth over harsh lines, shine, etc. Needless to say, it's best to avoid smoothing over fine details such as the eyes, mouth, and nose.

This portion of the technique is about "less is more". Keep your brush opacity low, as you work over areas. You can build up paint over areas that

PHOTOSHOP RESOURCES

Photoshop Restoration and Retouching, Vol 2 ~ by Katrin Eismann

(A must read for anyone seriously interested in retouching)

www.retouchpro.com

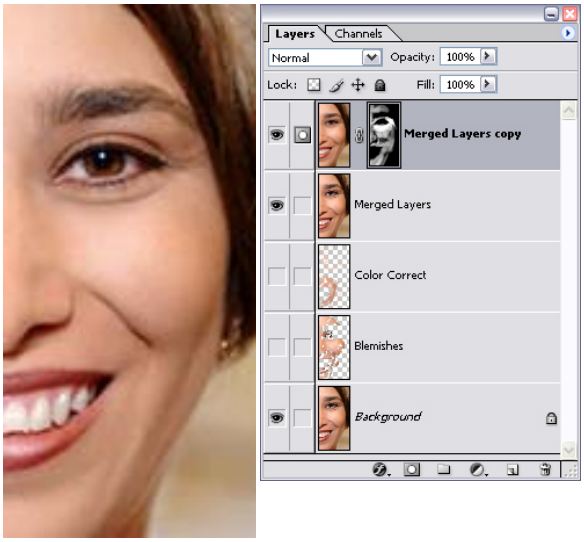
(A fantastic online site where the best of the best in retouching contribute their magic – a lot of learning here)

www.dpreview.com, retouching forum

(Dpreview's own retouching site where a lot of experts spend time helping several newcomers)

need extra work. As before, address each area individually.

Notice on the layers palette, I've used a higher brush opacity on areas that needed more retouching, and a lower brush opacity on the areas that needed less.

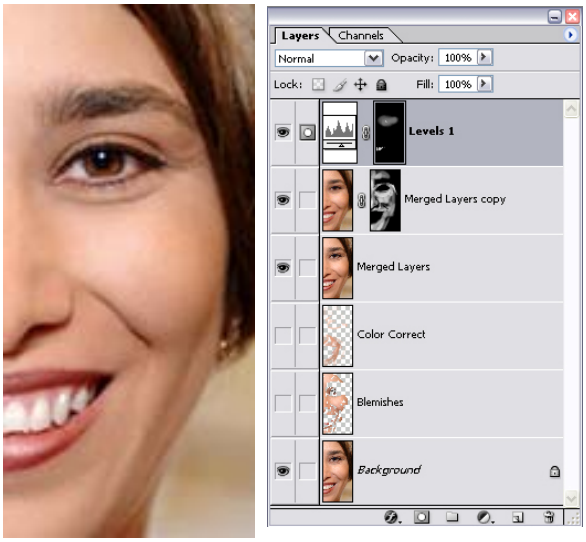


The great thing about a layer mask is, if you find you've overworked an area, you can switch your paint color to black, then paint back over that area to "undo" the effect.

5) Brighten and whiten teeth (and other areas)

- Apply a Levels adjustment layer. Adjust the sliders to brighten the image (don't worry we're going to mask this too). You'll notice, a layer mask was automatically added to the layer. Click on the layer mask, and fill it with black paint.

- ·Select a small, soft edged brush, and white paint. Click on the layer mask and paint over the areas of the teeth that need to be brightened. On this image, I've wanted to brighten the eye area, so I lightly painted that area with a large, feathered brush.



If you look back at the first page, and the first image, you'll notice I've made a few other adjustments. I've added eye shadow (color correction layer), trimmed her brows (blemish layer), and repaired her chipped tooth (blemish layer). By continuing to add adjustment layers and masks, you'll be able to focus your retouching on specific problems and areas within the image, without impacting the entire image. You'll have total control.

Whether your retouching goes beyond what is natural or realistic, such as repairing a chipped tooth, or tweezing brows, will depend on the subject or project, and most importantly, your client.

Editorial Note: Based on the feedback from the first issue, a lot of readers requested that we also begin a new section that deals with Photoshop techniques to improve an image. We hope you enjoyed this first article. As usual, we would love to hear from you on what additional techniques would interest you so that we can keep innovating within this section as well.

Also, while we do understand that there are several image editing programs besides Photoshop, it is only possible for us to use one as a standard in our magazine.

We chose Photoshop since we believe it's the most commonly used image editing software.

SOMETHING TO TRY:

"A task you might want to try, before retouching /glamorizing images of others, is to first do a retouch on an image of yourself. Then put it away, and don't look at it for about a week. This time lapse gives you some distance from the image, and will help when critiquing your work.

After the week is up, look at the image and examine your work. Does it still look like you, only better? If so, congratulations! That is the goal of every retoucher. If not, step through your retouching process, to pinpoint areas for improvement."

Please email your comments and suggestions to magazine@pbase.com

Gear Talk:Understanding Focal Length & Field of View

Douglas A. Kerr is a mostly-retired telecommunication consulting engineer. For a number of years, in addition to his engineering work, Doug developed and presented engineering seminars on a wide range of telecommunication topics.
He holds a number of U.S. patents, including those on the capitals lock key now almost universally used on computer keyboards and the token ring protocol for data communication networks.

A number of Doug's tutorial articles on photography, optics, and other topics can be found at his Web site, "The Pumpkin" http://doug.kerr.home.att.net. Doug can be reached by e-mail at: doug.kerr@att.net

When composing a photograph, we are constrained by the field of view of the camera—the amount of the world in front of the camera that ends up in the image. If it is too small, not all the intended subject material can appear in the image; if it is too large, we have squandered resolution.

We control the field of view through choice of lens focal length. This is the main reason we like to have a range of focal lengths available. But the field of view given by a particular focal length varies with the format size of our camera—for digital cameras, the sensor size.

We can see why focal length affects field of view in Figure 1. The camera is aimed at a train, not all of which is embraced by the field of view. As we increase the focal length, the image is formed farther from the lens. (Actually, for a multi-element lens, farther from a place called the 2nd principal point of the lens, which can even be in front of the lens.)

Because of the geometry involved (see the blue lines in the figure), this means that the size of the image of the train (on the sensor plane) increases. Thus the sensor, having a fixed size, captures less of the train (see the red lines)—a smaller field of view from the larger focal length. We can see a practical demonstration of this effect in figure 2. It shows (in their entirety) three images of the same subject (my wife Carla) as if taken from the same location, by the same camera (and thus for the same sensor size), with three different focal length lenses.

(I say "as if" since these images were actually all generated from a single original image. They have been modified for presentation here to accurately reflect the field of view that would have resulted in the situation with which they are labeled.)

As we saw in figure 1, the larger focal length lens captures less of the scene. Viewing the images at the same size, as we do here, any image feature is larger with the longer focal length (a hallmark of the smaller field of view).

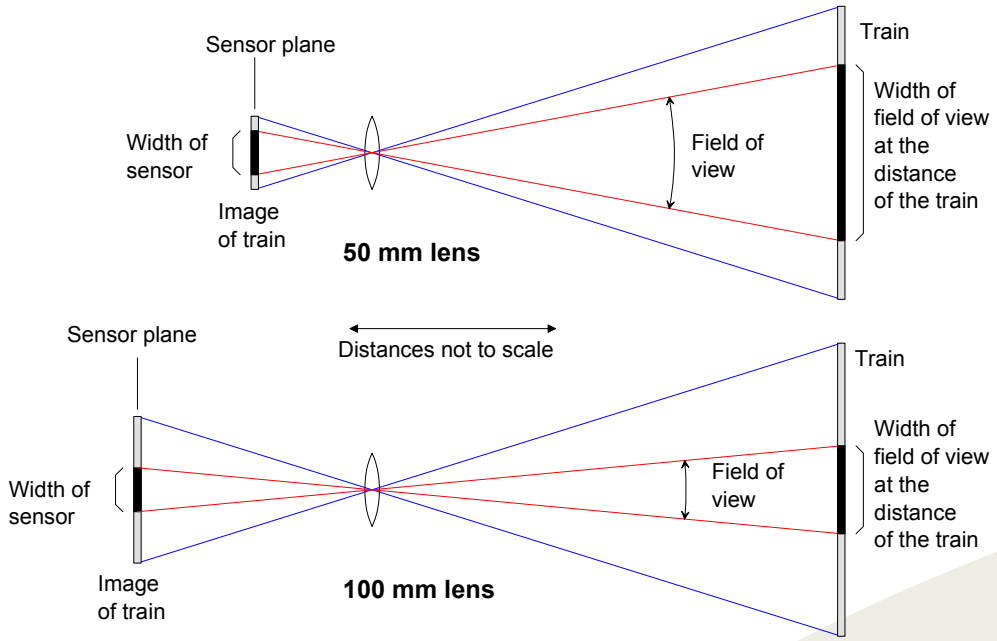


Figure 1: Effect of Focal Length

DOUG'S WISDOM

"Focal length is not a measure of field of view. It is one factor that determines it"

"No, your 50 mm lens doesn't become a 75 mm lens when you put it on your Nikon D70. Its focal length is always 50 mm, even when it's in your sock drawer. '75 mm' is only the answer to the question, 'what focal length lens, used on a full-frame 35-mm camera, will give the same field of view that a 50 mm lens will give on a Nikon D70.'"

Figure 2: Field of view vs. Focal Length

In figure 3 we see why sensor size affects the field of view. If we keep a certain focal length but move to a camera with a smaller sensor, the size of the image for any given amount of scene (for example, the train) remains the same, but the smaller sensor captures less of it—a smaller field of view from the smaller sensor. We can see a practical demonstration of this in figure 4. Here, the sensor sizes are expressed in relation to some arbitrary size, in terms of any linear dimension of the sensor. (The particular relative sensor sizes used for the example turn out to match the relationship between three actual camera families.)

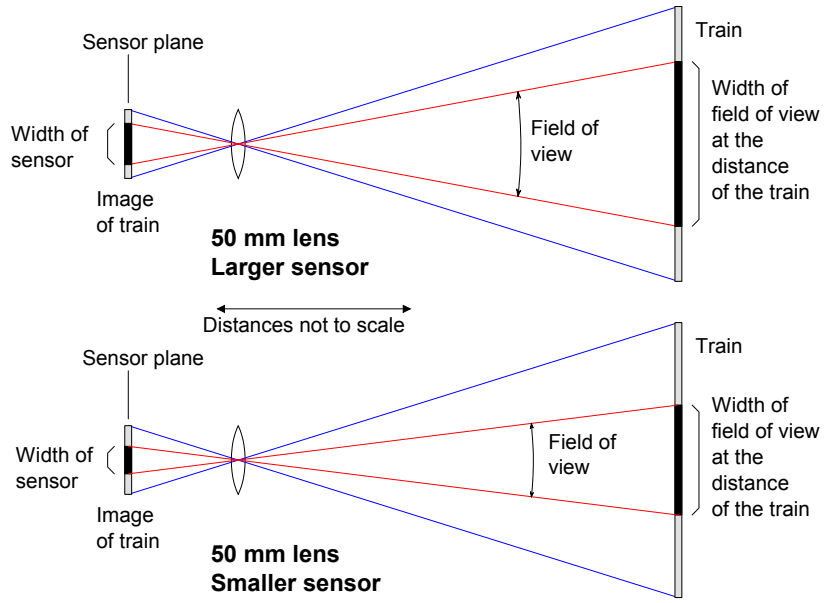


Figure 3: Effect of Sensor Size

"Lens focal lengths are not 'stated in 35mm camera terms'. The way focal length is defined and measured has nothing to do with any camera."

"Using 35mm equivalent focal length to express field of view originally came from the (questionable) notion that users of smaller sensor cameras were familiar with the effect of various focal lengths on 35mm cameras, but has become a convention in its own right—a 'cultivated taste'"

Relative sensor size 1.000
Focal length 50 mm

Relative sensor size 0.797
Focal length 50 mm

Relative sensor size 0.625
Focal length 50 mm

Figure 4: Field of view vs. Sensor Size

"You can determine the width of the field of view in feet at a range of 100 feet by dividing the field of view factor for your camera by the focal length of the lens. The field of view factor is just 100 times the width of the sensor in millimeters"

So, how big is it anyway?

How can we describe field of view numerically? Field of view is actually an angular property. We can imagine the camera's view being limited by a pyramid-shaped surface, with the apex at the camera. The surface extends "to infinity". We can describe the size of the field of view that it bounds by giving the angle at its apex, in degrees. We must of course say whether the angle described is the width, height, or diagonal extent of the field. Most often, it is the diagonal extent that is stated.

We can also describe the angle in terms of the distance the field of view embraces at some particular distance—"85 feet at a range of 100 feet", for example. Again, we need to state which dimension is spoken of. This approach is most often used with the width of the field being described.

Full-frame 35-mm equivalent focal length

However, most photographers do not think of field of view in either of these ways. In fact, by custom, it is very common to think of field of view in terms of the focal length of a lens which, used on a full-frame 35-mm camera (from here on I'll just say "35-mm camera), would give the field of view being described. Many photographers learn to think in terms of this "scale", whether or not they have ever used a 35-mm camera.

Suppose we have been advised that, for a certain photographic task, the field of view given by a 100 mm lens on a 35-mm camera would be ideal. But we are using a camera whose sensor is 0.625 the size of the 35-mm frame. (This might be, for example, a Canon EOS 20D digital SLR.) What focal length lens will we need on our camera?

To find out, we just multiply 100 mm by our relative sensor size, 0.625, and get 62.5 mm. That is, a 62.5 mm focal length lens on our camera will give the same field of view as would be given by a 100 mm lens on a full-frame 35-mm camera—it would fit the recommendation we had received.

In practice, we are usually doing this reckoning in the opposite direction. Suppose we are thinking of getting a 50 mm focal length lens for use on our EOS 20D. We want to know what focal length lens, used on a 35-mm camera, would give the same field of view that this lens would give on our camera. We just take 50 mm and divide it by 0.625, and find that it would be an 80 mm lens.

But division is usually more difficult than multiplication. So instead of remembering the factor 0.625 for our camera, we remember its inverse, 1.6. Then, to make the calculation above, we just take 50 mm, multiply it by 1.6, and get our answer: 80 mm.

In either case, the value 80 mm is said to be the "full-frame 35-mm equivalent focal length" of an 50 mm lens when it is used on our camera.
We can see this relationship by comparing the third image of figure 2 with the second image of figure 4, where now the 1.000 sensor size refers to the sensor size of a 35-mm camera. Note that the image generated by the 80 mm lens on the 1.000 size camera is identical to that generated on our 0.625 size sensor camera by the 50 mm lens.

The factor 1.6 can be said to be the "35-mm equivalent focal length factor" for our camera. Sometimes, through a rather tortured rationale, it is referred to as the "field of view crop factor" for the camera, or just the "crop factor".

Widely circulated misconceptions

We sometimes hear that "a 50 mm lens becomes an 80 mm lens when I use it on my EOS 20D". Not so. Its focal length is 50 mm, regardless of the sensor

size of the camera on which it is mounted, or even if it is still in its carton. Remember, 80 mm is only the answer to the question, "what focal length lens, used on a full-frame 35-mm camera, would give the field of view that this lens gives on my camera".
We sometimes hear that the reason we get involved with equivalent focal length calculation is because the focal lengths of our lenses are "stated in 35-mm camera terms". Again, not so. Focal length is a property of the lens itself that does not take into account any particular camera

Non-interchangeable lens cameras

In the case of many non-interchangeable lens cameras, it is common for the lens or zoom ring to be marked with the 35-mm equivalent focal length rather than with the (actual) focal length. In effect, the calculation of equivalent focal length has been predigested for the user. Of course, when other calculations must be done that depend on the focal length (it affects many things other than field of view), we don't have it available!
Note that if the camera of interest doesn't have the 3:2 frame aspect ratio of the 35-mm camera (as is true for many compact cameras, with 4:3 aspect ratios), there is no focal length lens that, used on the 35-mm camera, will produce the same field of view—the two fields of view aren't the same shape. But in such cases, we customarily determine the equivalent focal length factor from the diagonal sizes of the two formats and press on. (In effect, we are characterizing the size of the field of view in terms of its diagonal size alone.)

Another way to predict field of view

For the benefit of photographers who might like to move toward thinking of field of view in terms of the width of the field at a stated distance, there is another useful factor that is constant for any camera (or any camera of a certain sensor size). I call it the *field of view constant* for that camera. It is 100 times the width of the sensor in millimeters.

To determine the field of view given by any lens on that camera, we just divide the field of view constant for the camera by the focal length (in millimeters). The result will be the width, in feet, of the field of view given by that lens, on that camera, at a distance of 100 feet. For those who would rather work in terms of meters, the same procedure works, using the same constant. Just consider the result to be the width of the field of view in meters at a distance of 100 meters.
If you don't know the sensor size of your camera, you can calculate the field of view constant by dividing 3600 by the 35-mm equivalent focal length factor for your camera. (For a camera with a 4:3 aspect ratio format, start with 3461.)

The numbers for various cameras

This table gives, for several important camera families, the relative size of their sensors (compared to that of a full-frame 35-mm camera), their equivalent focal length factor, and their field of view constant:

Camera family	Relative sensor size (to 3 significant figures)	Equivalent focal length factor (to 2 significant figures)	Field of view constant
Compact cameras with so-called "1/1.7 inch" sensors (*e.g.*, Fuji S602)	0.222	4.5	641
Compact cameras with so-called "2/3 inch" sensors (*e.g.*, Sony MVC-F828)	0.250	4.0	880
"Four-Thirds System" cameras (*e.g.*, Olympus E-300)	0.500	2.0	1730
Sigma SD9, SD10	0.575	1.7	2070
Canon EOS 300D, 20D, etc.	0.625	1.6	2250
Nikon D70	0.658	1.5	2370
Canon EOS 1D Mk II	0.797	1.3	2870
Canon EOS 1Ds Mk II, full-frame 35-mm film	1.000	1.0	3600

Please email your comments and suggestions to magazine@pbase.com

Style Guru: Examining Stylesheets

In this column Matias (http://www.pbase.com/matiasasun) , Alan (http://www.pbase.com/alangrant) and Arjun take us through the basics of "karen1109", one of the more popular standard PBase stylesheets. In the first issue, we discussed how to create/view and edit stylesheets. We now go a step further in trying to understand a complete stylesheet.

One of the best ways to learn a concept is by example. In this section, we will dissect a popular (and simple) PBase stylesheet known as *karen1109*. An example of the stylesheet can be viewed at
http://www.pbase.com/stylesheets/karen1109
(originally created by Karen Nicholas)

Even though we discuss and dissect a particular stylesheet, our hope is that this knowledge can be reused by our readers to create their own special stylesheets.

The best way to follow this tutorial is for you to setup a temporary gallery with a few images and apply the *Karen1109* stylesheet to it. Alternately, you could just go to http://www.pbase.com/stylesheets/karen1109 and follow along.

Incase you are not familiar with how to apply this stylesheet, please follow the steps as described below: Please ensure you are logged into your PBase account before proceeding.

1. Create a new gallery and upload a few photos into this gallery
2. Click on "edit this gallery" option at the top of your screen
3. You will now be presented with a screen with a lot of text boxes. Scroll down till you see an area which says "style sheet".
4. Now click on the list box right next to the "style sheet" option and select *karen1109*
5. Click on the Update Gallery button below

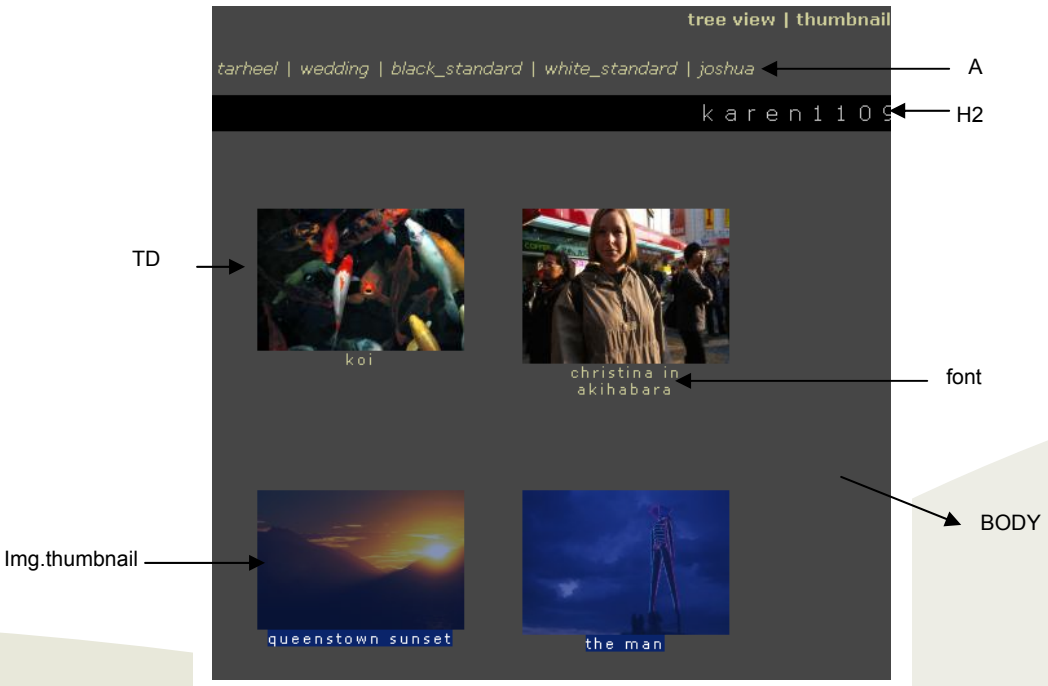
What we have done here is apply a new stylesheet to a gallery we just created.

Now that we have set up a sample gallery which uses the *karen1109* stylesheet, we are ready to delve into its details and how it affects your gallery display.

In addition to reading this article, please do visit the PBase HTML forum at http://forum.pbase.com/viewforum.php?f=8 where a lot of experts help beginners with their galleries.

Getting into the guts of Karen1109 stylesheet – An example gallery

NOTE: We have just illustrated some of the CSS properties. Hopefully the reader can use this knowledge to experiment and discover the other classes.



The Thumbnails page

CSS POWER

The best way to get comfortable with PBases' stylesheets is to start with a stylesheet of some gallery you like and then modifying the style to your preferences (remember to credit the original author though !)

PBase gives you full control on implementing your own customized shopping cart for ordering prints. Watch for the next issue where we describe how !

Firefox is a great browser to experiment with CSS in PBase. If you use Firefox, make sure you install the webdeveloper extension (we talked about it in issue #1 of the magazine) – it really makes CSS 'on the fly' editing very easy !

The image display page

Understanding the "A" property

"A" represents how hyperlinks would look. In this example, the stylesheet specifies that all hyperlinks will have a color represented by #cccc99 (which is a yellowish-brown color). In addition, it also specifies that all hyperlinks *will not be* underlined.

```
A, TD.A, A:link
{
  color:           #cccc99;
  text-decoration: none;
}
A:hover  { color: #ffff99;
text-decoration: underline; }
A:visited { color: #999966; }
A:active { color : #ffff00; }
```

A:hover describes what happens when you move a mouse over any hyperlink. Here we say, change the color to #ffff99 and underline it. What does this mean ? Well, when you move a mouse over any hyperlink, it will show an underline below the link and that underline will disappear when you move the mouse away. Sure beats the usual 'always underline' default, does it not? We will leave understanding A:visited and A:active as an exercise to the reader – lets move on ! (Tip: *active* refers to what happens while you keep the mouse button pressed on the link, *visited* is to do with links that you have previously clicked on)

Understanding the "H2" property

"H2" is used for the gallery title style by PBase. Whenever you specify a 'title' for a gallery, PBase displays that text using the H2 style. Here, we have chosen a font size of 12 and a color of #cccccc (Please refer to our first article in issue #1 of the magazine where we describe how these digits refer to the 'Red', 'Blue' and 'Green' compositions of a color). Also, we have requested that each letter of the title be spaced by 8 pixels (letter-spacing). That explains the title text looking, well, spaced out ! That's quite a nice effect. We also specify that the background for the title text is black, which explains the black bar stretching across the title text. The padding-top and –bottom attributes add some empty (black colored) space on the top and bottom of the text to make it look prettier.

```
h2
{
  font-size:         12pt;
  font-weight:      normal;
  text-align:       right;
  letter-spacing:     8px;
  padding-top:       5px;
  padding-bottom:    5px;
  margin-left:      -10px;
  margin-right:       0px;
  background-color: black;
  color:  #cccccc;
}
```

Understanding the "TD" property

Since PBase displays image thumbnails in tables, the TD property defines how these 'table cells' would look. Here a value of 'transparent' means it will show the backround color of the page behind it. Change this value to, say, "red" to see the difference.

```
TD
{
background-color: none;
}
```

Did you know that you could easily implement a gallery specific search in PBase ? See this link to see how ! Again, remember to keep visiting the PBase HTML and other forums.

Image download protection is a myth !

Remember, once you upload an image to the internet, it is impossible to deter people from copying the image. So don't believe anyone or any site that guarantees image download protection. Any protection can be broken, and very easily !

Understanding the "img.thumbnail" property

This property defines how thumbnails will look. Here we simply say the thumbnail will be vertically and horizontally centered in each table cell that PBase displays them in. Try adding a "border:10px black solid;" (without the quotes) to this property and see how all of a sudden each thumbnail will now show a 10 pixel black border. How neat ! So you can implement thumbnail frames and other cool things with this property class.

```
IMG.thumbnail
{
background-color: black;
vertical-align: middle;
horizontal-align: middle;
}
```

Understanding the "font" property

This property defines how the general fonts will look like in PBase. One example of where it is used is the thumbnail text. There are other places that PBase uses this class. Try changing the font-size to 14pt or change the color to see how it changes the text under the thumbnails.

```
font
{
  color: #CCCC99;
  letter-spacing: 2px;
  font-size: 8pt;
}
```

Understanding the "BODY" property

This property defines how the page background will look. The "background" attribute specifies the background color while the rest specify how scrollbars will look on this page (Yes ! CSS also allows you to change how browser scrollbars will look on your page). You can also add a background-image attribute here to show a background image in your page. For example, adding: (all in one line)

```
background: rgb(255, 255, 255)
url(http://mysite.com/pix.jpg)
bottom right no-repeat fixed;
```

will display an image at the bottom right corner of a white background. In addition the image will not scroll even if the page does ! (that is what "fixed" does)

```
BODY{

background : #464646;
margin-top: 0px;
scrollbar-face-color: #666666;
scrollbar-shadow-color: #000000;
scrollbar-highlight-color: #dddddd;
scrollbar-3dlight-color: #ffffff;
scrollbar-darkshadow-color: #000000;
scrollbar-track-color: #000000;
scrollbar-arrow-color: #ffcc00;
}
```

Understanding the ".display" property

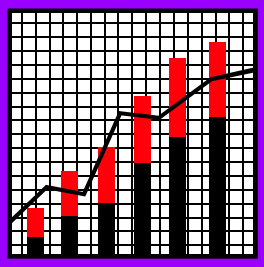
Just like img.thumbnail defines how the thumbnail of an image looks, .display defines how the image itself looks (that is, when you click on the thumbnail and the larger image is shown). In this stylesheet, we display a neat 1 pixel black border around the image. Try changing this to 10 pixels and background-color to red to see how it affects your image.

```
.display
{
border: 1px;
background-color: black;
}
```

Understanding the ".title" property

This stylesheet does not explicitly define this property. However this is an important property. PBase defines default values for this property as shown to the right. This property controls how image titles below the image picture are shown. To change the default, all you need to do is add this class in your stylesheet and change the contents.

```
.title {
        font-size: 14pt;
        font-weight: bold;
        text-align: center;
}
```

Do you need to see image hit statistics for your PBase gallery ?

Check out PBStats – a free tool here

Do you need to upload a lot of images to your PBase galleries ?

Check out PBaseupload – a free tool here

Do you need to download your PBase galleries ?

Check out PBgrab –a free tool here

Understanding the ".caption" property

Just like the ".title" property in the previous example controlled the image title text, this property controls how the rest of the caption will show. The "caption" is essentially the description text you enter in PBase for each image (for example, a travelogue and similar). As an example, changing font-style to 'normal' would result in the captions being displayed in normal font and not italicized as it is now with this stylesheet.

```
.caption {
  font-size : 10pt;
  color : #999966;
  font-style : italic;
}
```

Understanding the ".message_body" property

This property controls how messages/comments are displayed in your gallery. In this case the stylesheet defines a background color and a font color to make the comments stand out relative to the page. The padding-bottom field just adds some more space between comments to make it look better. Feel free to experiment with all the values, as usual !

```
.message_body
{
background-color: #333333;
color: #d5ae83;
padding-bottom:    10px;
}
```

IN CONCLUSION:

Always feel free to experiment with different values to see how each property affects your stylesheet. That is the best (and most enjoyable) way to learn ! In this section, we described the major aspects of the karen1109 stylesheet of PBase. We hope some of the concepts presented will help you design or modify your own stylesheet.

SOME OTHER COOL TIPS

Q: How do I link my PBase galleries to some other external galleries (or maybe to another PBase gallery) ? For example, I want to display a regular thumbnail gallery in PBase, but on clicking it, I want the user to be directed to a gallery outside the current gallery (maybe owned by another user).

A: This can easily be setup using some simple javascript.
The process:
1. Create a new gallery for your external site
2. upload a representative picture in that gallery
3. Edit the gallery, and in the description area, just enter the following code:

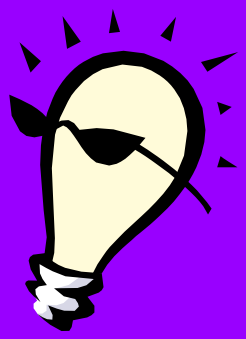
```
<script type="text/javascript">
<!--
window.location = "http://www.google.com/"
//-->
</script>
```

(Make sure the checkbox that says "check if using html in the description" is checked)
Replace www.google.com with the site you need to go to. That's all !

Q: How do I add a small thumbnail image below the usual image that PBase shows ? For example, I want to show the large version of an image and below it, also show the thumbnails of some other alternate images which the user can click to see a larger version.

A: This can be easily achieved by adding an `<img src="http://mysite.com/image/small.jpg" />` code in the description area of the image. If you want the user to be able to click on the additional thumbnails, add the following code `<a href=http://mysite.com/image/large.jpg><img src=http://mysite.com/image/small.jpg /></a>`

(Make sure the checkbox that says "check if using html in the description" is checked)



If you know of any PBase gallery that uses a cool CSS stylesheet, let us know ! We would love to showcase new styles in our next edition.

Do you have a question related to PBase's HTML/CSS controls ? Please feel free to email and ask us !

Please email your comments and suggestions to magazine@pbase.com

Parting Shots

We hope you enjoyed the second issue as much as we've all enjoyed creating it. Arjun and all our contributors have done a fantastic job turning ideas into the finished project you see here.

And what a finished project this is! It's so interesting to see through the eyes of other photographers and learn new techniques along the way. Dave Nitsche, Bryan Peterson and Phil Douglis have given us a better understanding of their creative process and opened us up to new ways of thinking. And Vikki Hansen, Doug Kerr, Matias Asun and Alan Grant have walked us through to some very useful techniques to improve our skills. Thanks also goes to Wanda Bates for proof-reading, Gary Paai for the cover design and Larena Woodmore for helping with the PDF conversion.

There's nothing like seeing a community of photographers from all over the world come together and build something from the ground up. That's what PBase Magazine is about, and it's been a great experience taking part in this issue.

Everyone knows you need a strong leader to pull everything together, organize the finer details and inspire you along the way. On behalf of the PBase community and the PBase magazine contributors, I'd like to thank Arjun for creating a professional and polished magazine that rivals those on store shelves.

We are all pretty excited about the upcoming expressive imagery challenge with Phil Douglis judging – this is an excellent chance for you to share your work and contribute to the magazine. So get your cameras ready – we can't wait to see what you send in.

For every idea we have, we know you have ten more. Why not send us an email at magazine@pbase.com and share thoughts? Do you have a specialty with a particular photographic style or technique – like painting with light, infrared, or large format photography? Maybe you know an inspirational photographer with work you think needs a broader audience? There are countless ways you can contribute – from giving us an idea, writing a tutorial or an article. You name it, we'd love to hear from you. As Arjun mentioned in his editor's note, every email is answered so please send in your feedback.

~ Christina Craft
www.pbase.com/ccraft

REMINDER: We invite everyone to participate in our competition! The Winning entry and the photographer will be featured in the next PBase Magazine edition. Please turn to page 15 for more details !

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Thanks also goes out to:

- Sunil Veluvali, www.pbase.com/sunil6865 for co-authoring the interview with Bryan Peterson
- Zandra Tiitso and Dandan Liu – your recommendations on personalities to interview made it to this edition of the magazine !

RANDOM NOTES:

What is our relation to PBase ?

Slug and Emily offer us free space to host this magazine. Beyond that, this magazine has nothing to do with how PBase evolves as a photography hosting site. If you have questions on PBase, please contact Slug /Emily directly.

Do you make money out of this ?

There is absolutely no commercial gain for us.

It's just the community spirit and the feeling that this magazine may benefit a larger audience that drives us. Specifically, all of us are regular PBase users with no 'special status'.

How do I contribute ?

If you think you would like to contribute, just email us with a specific idea. Please do not email us asking "what can I do to help ?". Honestly, we would not know the answer to that question.

Instead, if you can propose a concrete idea, it makes it easier for us to be specific in return.

Congratulations

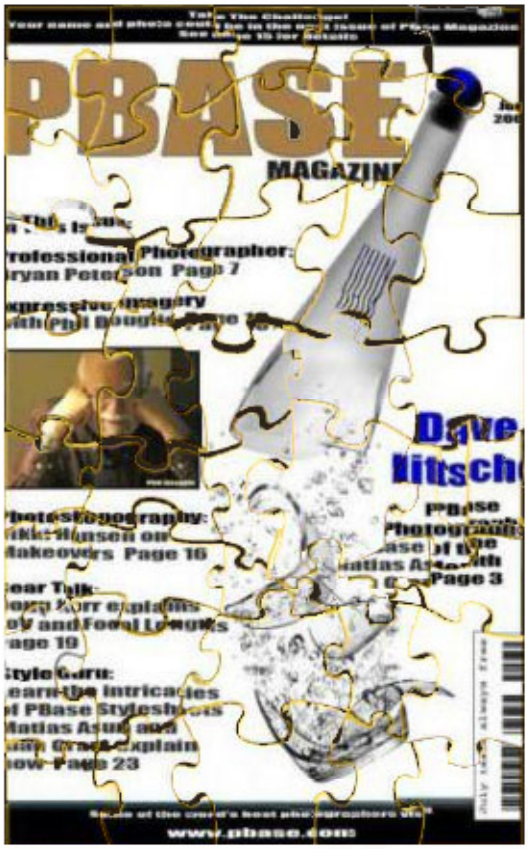
to

Jeremy Goodell

http://www.pbase.com/jeremygood

winner of the

PBase Jigsaw Puzzle Cover Contest



http://forum.pbase.com/viewtopic.php?t=12551

Thank you for reading

PBase Magazine